

Some Chords in the Esus Configuration p.7

TUNING: Standard

<p>B7/9</p> <p>x B C# A B D# x 1 2 7b 1 3</p>	<p>C</p> <p>G C G C E G 5 1 5 1 3 5</p>	<p>C</p> <p>E G C E G E 3 5 1 3 5 3</p>	<p>C#m7</p> <p>x B G# C# E G# x 7b 5 1 3b 5</p>	<p>C#m</p> <p>C# x x E G# C# 1 x x 3b 5 1</p>	<p>C#m7</p> <p>C# x B E G# E 1 x 7b 3b 5 3b</p>
<p>F</p> <p>x C F A C F x 5 1 3 5 1</p>	<p>D</p> <p>A D A D F# A 5 1 5 1 3 5</p>	<p>Dadd9</p> <p>x D F# A D E x 1 3 5 1 2</p>	<p>Dadd9#</p> <p>x D A A F# E x 1 5 3 2</p>	<p>D6/9</p> <p>D A D F# B E 1 5 1 3 6 2</p>	<p>Em#5</p> <p>E G C E B B 1 3b 5# 1 5 5</p>

ESUS CAPO VS. DADGAD TUNING

Since it was invented in the early 60's by English guitarist Davey Graham, the DADGAD (those are the string pitches from bass to treble...) tuning has gained increasing popularity, largely due to the extraordinary guitar work and influence of French guitarist Pierre Bensusan. Almost all Celtic-style guitarists use this tuning exclusively, and a significant number of folk and pop songwriters have also discovered its charms.

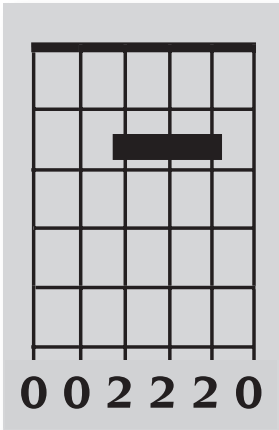
When you use an *Esus* capo to form the E suspended chord, the open string pitches are the same as if you had a capo on fret 2 in DADGAD tuning, and the "flavor" of the two are very similar.

It is possible to play some things with the capo that sound the same as their DADGAD counterparts, though of course only things played on strings 3-4-5 will have identical fingerings. In many ways, it is easier to play things like fiddle tune melodies in *Esus*, since you can play standard tuning "closed-position" scales. You can generally play melodies in 2 octaves in *Esus*, and in DADGAD this is rare, since the higher octave requires extensive position-shifting, and you often lose bass-string support.

Esus has one distinct disadvantage, which is that little traditional music is played in the key of E. D is a very crucial key for guitarists, especially those who play along with fiddles, mandolins, dulcimers and other traditional instruments. If the key of D is essential for you, try using heavier-gauge (such as medium) string and tune the whole guitar down 2 frets, which will also give you the slack-string tone that is such a part of the DADGAD sound. Your other option is to get a baritone guitar, many of which have scale lengths that are exactly 2 frets longer than a regular guitar. You could then capo 2 and be at standard pitch, and when you play *Esus* capo music you will be pitched the same as DADGAD tuning.



2- Open A



TUNING
Standard
OPEN STRINGS
E A E A C# E

Here the capo forms an A chord. It's one of the most obvious ways to put a partial capo on a guitar, and the first one I started with in 1976. It is pretty easy to get used to, and a good place to get started if you are new to the partial capo. Years ago this one was the center of my partial capo world, though I have used it less often as I have found "deeper" configurations.

You can strum open-tuning-like chords, or play intricate instrumental music, and it "feels" and sounds a lot like you are playing in Open A (or Open G) tuning, though you are still in standard tuning. Just play in G position and look for what happens with the open strings. It's not great for cross-key playing. The 1 (A) and 4 (D) chords are easy in this configuration, since you just play G and C chord shapes, though it takes some skill to get a full, 6-string 5 (E) chord or to skip the 5th string with the right hand to play easier 5 chords.

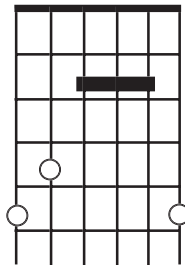
This configuration is very helpful for learning right hand fingerpicking and cross-picking skills, since you can hold down a chord with the capo and not have to think about your left hand at all. Fretting notes up and down a single string while the others drone is a great way to learn the timing you need for playing melody-style finger picking. You can also do a pretty good imitation of a dulcimer by playing melodies on just the 2nd or 3rd strings and droning the rest. I often capo the guitar up 5 frets before putting on the *Open A* capo (sounding in the key of D) and then play some "faux-frailing" techniques that sound like a banjo.

Chords with an asterisk (*) use the Kyser BLUE lever capo. (p.7)

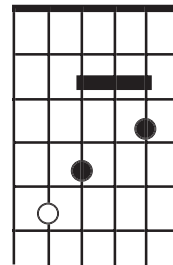


A Kyser "Short Cut" capo forming the Open A configuration. Kyser unfortunately calls this "Open G" in their instructions, because it somewhat resembles Open G tuning.

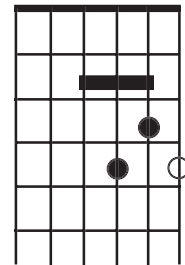
1 = A



4 = "D"



5 = E⁷



ABOUT THESE CHORDS: These 3 chords work as regular 1,4 and 5 chords in the key of A, though the D is actually an *Dadd9*. You also have to mute the 5th string on the 5 chord, which is not that easy to do, which makes this one less useful in some ways to the Esus configuration. It does allow you to play in a different key, and with a full capo at frets 1, 2 or 3 you sound in the keys of B^b, B and C. These are all good keys for children to sing in, and C is compatible with other classroom instruments.

Some Chords in the Open A Configuration p.1

TUNING: Standard

<p>A</p> <p>E A E A C# E 5 1 5 1 3 5</p>	<p>A</p> <p>A A E A C# A 1 1 5 1 3 1</p>	<p>A</p> <p>E A E A C# A 5 1 5 1 3 1</p>	<p>A</p> <p>E A E E A C# 5 1 5 5 1 3</p>	<p>A</p> <p>A C# E A E A 1 3 5 1 5 1</p>	<p>A</p> <p>E A E A A C# 5 1 5 1 1 3</p>
<p>A</p> <p>E A E C# C# A 5 1 5 3 3 1</p>	<p>A</p> <p>E A E C# E A 5 1 5 3 5 1</p>	<p>A5</p> <p>E A E A E A 5 1 5 1 5 1</p>	<p>A5</p> <p>E A E E A E 5 1 5 5 1 5</p>	<p>A</p> <p>E A A C# E A 5 1 1 3 5 1</p>	<p>A</p> <p>E A C# E A E 5 1 3 5 1 5</p>
<p>A5</p> <p>E A E E A E 5 1 5 5 1 5</p>	<p>Amaj7</p> <p>E A E A E G# 5 1 5 1 5 7</p>	<p>Amaj7</p> <p>E A G# A E E 5 1 7 1 5 5</p>	<p>A7</p> <p>E A C# G C# E 5 1 3 7b 3 5</p>	<p>Bm11**</p> <p>F# B F# B D E 5 1 5 1 3b 4</p>	<p>Bm7</p> <p>F# A F# B D F# 5 7b 5 1 3b 5</p>
<p>C#m</p> <p>G# C# G# C# E G1 5 1 5 1 3b 5</p>	<p>Dadd9</p> <p>x A F# A D E x 5 3 5 1 2</p>	<p>Dadd9_μ</p> <p>x A A D F# E x 5 5 1 3 2</p>	<p>D</p> <p>x D F# A D A x 1 3 5 1 5</p>	<p>D</p> <p>x A A D F# D x 5 5 1 3 1</p>	<p>Dadd9_μ</p> <p>x D A A F# E x 1 5 5 3 2</p>